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would fain prefer his "perquisites" to an even sixty more: his duties are far from laborious, and only occasional: his education is not required to be of the very highest class, nor will the manner in which his important trusts are fulfilled always bear the strictest scrutiny—yet how superior his parochial stipend to that of the organist! We can divine no reason for this inequality of remuneration. Is the conductor of the musical part of public worship a less responsible officer than he of the gold lace and active cane? If not, why is his office neglected? Why his exertions, if noticed at all, only noticed to be criticised or contemned? Is he not the target in this respect of almost every young lady who can play "the scales"? Then is it not surprising that a musician can be found to undertake and patiently bear these weighty duties, this contumely, this open and loose criticism, for the sum of twenty pounds a year? Yet of this kind we hear of frequent instances. But then the question arrives, Are the duties properly performed? We have no hesitation in answering in the negative. And this is the secret of the constant complaints, not only by the clergy, but by the authorities generally, of the inefficiency and unsuitableness of our musical church services. Let uneducated men ascend the pulpits of our churches, will their teaching be listened to—will their ministry be received with favor, or be crowned with success? It is an impossible supposition: surely the argument will apply, though in a less degree, to him who conducts the musical service. We have no wish to exaggerate the importance of the duties of the Organist's office: let him be but fairly remunerated, and also feel that he has the power to do as he thinks best in the office to which he is appointed, and we will answer not only for the improved performance of the service, but of the condition of choirs generally.

Our attention has been directed to this subject by an advertisement in the *Times*, a copy of which, with merely the omission of the name and locality of the church, we here subjoin:—

TO ORGANISTS.—WANTED immediately, an ORGANIST for — Church, —. Salary £20. Attendance will be required three times on Sunday, and on Thursday evenings. Apply by post, pre-paid, to Rev. —. Copies of testimonials must be sent with the application.

Now we should be glad to learn what kind of Organist can be found to undertake the duties here set forth for the sum of twenty pounds a year. To fulfil such an appointment, a professional man must frequently on the week-day evening sacrifice an engagement which would bring him in three times the amount proposed to be paid for the whole week: he must consent to abandon all rest and relaxation, and that on the only day that he is entitled to expect it; in fact, deliver himself up into the hands of the parochial authorities to be lectured, reprov'd, advised, and taught for the pittance that a pew opener is placed in a more independent situation for. No professional musician will of course accept the appointment: then, as a matter of course, it falls into the hands of the inexperienced and unqualified amateur. The service is slovenly performed—irregularity of attendance and uncertainty of finger and foot are the consequences; and hence the little respect paid to the calling of the Church Organist.

In reference to the advertisement above quoted, on making inquiry in the neighbourhood of the church for which the Organist (or rather the person to play the organ) is required, we find that within a very

short distance of it, an Organist (a lady) receives £40. a year: this sum, although not adequate, is a great improvement upon that offered in the announcement upon which we have commented; the reason for the difference in the salaries of the Organists of the neighbouring churches does not plainly exhibit itself.

As a general observation we may state, that no class of professional musicians is so badly paid, and so constantly ill-treated, as that to which the Church Organists belong.

VERNON.

TO CORRESPONDENTS.

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

Advertisers are referred to our new terms, on 1st page—on the Total Repeal of the Duty.

J. B. (Dublin).—We must decline to chronicle the number of encores demanded at a concert. We know it has been too much considered the criterion of success, but we have generally found it to result from the defective musical education of the audience.

Old Subscriber (Manchester).—The Anthem will be in next Number (Sept. 1st); you can have copies of the Music at once.

G. A. P. (Tewkesbury).—The instrument of which you send the description we should think is the Bandore, of which a figure and details are given in Hawkins's *History of Music*, 8vo, page 492.

P. W. (Norwich).—We are obliged by the approval you express of our Journal. It would be impossible to complete the analysis of St. Paul previously to the Bradford Festival, although a further portion will appear next month.

C. K. (Ticehurst).—We are obliged to confine the Music in the Musical Times, as much as possible, to pieces of acknowledged popularity, or by authors who have already achieved public success.

S. T. (Belfast).—We have formerly given the reasons which would make original reviews, or recommendations of musical works, of doubtful propriety in the Musical Times.

Brief Chronicle of the last Month.

PHILHARMONIC SOCIETY.—The eighth and last concert was given on the 25th of June. The principal features in the programme were Spohr's "Historical Symphony," Beethoven's "Symphony in B flat," a "Concerto" by F. Hiller, and one by Molique. The design of the Historical Symphony is to give an idea of the various styles of composers from Bach to the present day; Handel, Haydn, Beethoven and Mozart being included. The symphony received full justice from the orchestra, and the audience were delighted. Molique's concerto—a refined and classical composition, on the strictest model of art, was finely played by Mr. H. Blagrove. Mr. F. Hiller's concerto served to show his skill as a pianist—the composition itself is one of considerable merit. The fine overture to *Oberon*, and one by Lindpainter, *Die Geneuseerin*, were given with wonderful effect by the orchestra. Madame Viardot sang Weber's scena, "Wie nacht mir der Schlummer," and with Castellan, the duet "Ah facciamo," *Jessonda*. Mr. Costa conducted. The programme to which we alluded as about to be repeated on an extra night, was performed in the presence of Her Majesty on the 4th of July.

Continued from page 230.

NEW PHILHARMONIC SOCIETY.—The fifth concert took place on the 28th. Beethoven's Choral Symphony, a Concert Overture by Spohr, and the *Jessonda* Overture by the same composer, were amongst the compositions performed. At this concert a youth of tender years, Master John Barnett, played the concerto in D minor, by Mendelssohn, in first-rate style, exciting the wonder of audience and critic by the astonishingly clever manner in which he treated it. The great Choral Symphony was played with precision and effect. Two pieces of sacred music by Mr. E. Silas were presented to the audience; and although we are not, strictly speaking, prepared to pin our faith to the school in which the composer has studied, or to championize his works as a whole, there is much in these two sacred compositions to command attention; Beethoven's overture to the *Men of Prometheus* was finely played, and brought the concert to a satisfactory close. The series of concerts for the current year was concluded on the 6th, when Dr. Spohr assumed the office of conductor for his symphony for two orchestras, his quartet with orchestral accompaniments, Beethoven's symphony in D, the overtures to *Fidelio* and the *Berggeist*, and Mr. C. Horsley's overture to *Genevra*. These works were admirably performed by the band—first-rate in every department. The double symphony by Dr. Spohr excited great attention; the work is one of high merit and great elaboration of construction—to give an analysis or even a correct idea of it would require more space than we are justified in appropriating; yet it would be unjust not to characterize it as the work of a master-mind, full of thought and feeling, wrought out with scientific judgment. Mendelssohn and Moscheles' duet, founded on the march in *Preciosa*, was played with brilliancy by Miss Goddard and Madlle. Clauss. Spohr's reception was most cordial.

MR. H. BLAGROVE'S SOIREEs.—This distinguished professor gave his fourth entertainment on the 28th of June. As a really conscientious artist, Mr. Blagrove occupies a post in the profession that none can dispute with him. He played amongst other compositions two lovely melodies by Molique, in which the fine points of his school were clearly and fully developed. The concert was well attended—Mr. C. Blagrove being the accompanist.

BEAUMONT INSTITUTION.—A performance of sacred music was given on the 30th of June, under the management of Messrs. A. Carter and W. Rea. The programme consisted of several compositions of the best masters—some of which were performed with great skill by the two gentlemen we have named. The other performers were members of the choir of Stepney Church: the performance generally was one of considerable merit.

CONCERTS.—Amongst the more recent concerts of the month, we may mention those of Mr. Flowers for the purpose of exhibiting the progress achieved by his pupils, and for another purpose which Mr. Flowers deems important—that of proving his claim to high consideration as a tutor—this concert was given on the 18th. Mr. George Liehtenstein on the 19th assembled his friends. Signor Gordigiani gave an attractive concert on the 20th, at which Madame Clara Novello and Madame Marchesi-Graumann, Gardoni, Marchesi, Ciabatta, and Jules Lefort, assisted. The third and last concert of the Harp Union was held on the fifth; this series of entertainments (of which Mr. Wright has the merit of being the originator), has been successful in its results, so much so that we anticipate a return to the plan next season. The musical season is now fast drawing to a close; a fact presented to notice, and proved by the great decrease in the number of concerts, the Royal Italian Opera having the field almost exclusively to itself.

MISS ST. AGNAN'S CONCERT.—This young lady who addresses the writer of these notices by name, but to

whom he believes he is personally unknown, gave a concert at the latter part of June—too late for a record in our last number. The concert was held at Blagrove's Room; but as it was but an assemblage of the pupils of Mr. G. Lejeune, we have no distinct idea that the critic's office was anything but a sinecure on the occasion; but as Miss St. Agnan has requested our indulgence in the matter, and as we should be sorry to sacrifice our reputation for gallantry, we will speak kindly to the young lady and offer her our advice to study the art she professes carefully and conscientiously, and in a few years she will, doubtless, be better able to bear the opinion of the critic, and no doubt in better position to satisfy his naturally and proverbially querulous disposition. At present we can only say, that no reason occurs to us why Miss St. Agnan should not take a respectable place hereafter amongst the vocalists who exercise their talents in public. Mr. G. Lejeune was the accompanist.

THE OPERA IN PARIS.—We learn, says *Galignani*, that M. Corti is actively occupied in forming his company for the ensuing season at the Italiens. The engagements he has already made promise favourably for the entire programme; among the names are those of Madame Frezzolini and Madame Gassier, of whom great expectations are entertained, and other celebrities are also spoken of. The tenors are MM. Gardoni, Pozzolini, and Beaucardé, and negotiations are pending with other *artistes* of the very highest distinction. Madame Clara Novello will be detained at *La Scala* at Milan, until the close of the carnival season in March next.

AUSTRALIA.—Mr. Winterbottom, the performer on the bassoon, is catering for the mixed public of Melbourne by giving promenade concerts, in close imitation of M. Jullien, to vast audiences, and with corresponding profit to himself.

DR. SPOHR.—We believe that Dr. Spohr will not remain in London for the purpose of conducting his *Jessonda*, as had been expected. The part of the lover in this opera, rejected by Signor Mario, is now, we read, to be sustained by Signor Lucchesi.

LIVERPOOL.—An Ecclesiastical Music Society has been established in Liverpool. Mr. William Sudlow, so long the secretary to the Philharmonic Society, is to be the conductor; and, certainly, there is no one better qualified for the task. He has spent his life in the study of church music, and possesses a large ecclesiastical musical library.

UXBRIDGE.—We have the programmes of a Choral Society established in this village by Mr. J. T. Birch; and, from the class of compositions brought forward, an improved taste is likely to result. "Sleepers wake," from *St. Paul*, "Then round about the starry throne," from *Samson*, "Protect us through the coming night," by Curschman, "What holy calm," by Beethoven, may be instanced from the first Concert, 20th June, and some excellent glees and choruses, with occasional solos, formed that of the 25th July.

ARTHUR NAPOLEON, an accomplished Portuguese boy-pianist, gave a Concert on the 30th June. The best praise is to say it had much the effect of adult playing; he was deservedly applauded in several pieces. Several instrumental friends took part in the Concert; and also Madame Clara Novello, Signor Gardoni, and Mons. Lefort, as vocalists.

ECCLESIOLOGICAL SOCIETY.—The concluding meeting of this season for the practice of music was held July 7, at the School-room, adjoining Christchurch, St. Pancras, in Albany-street, Regent's-park. The Rev. Dr. Mill (a vice-president of the society) took the chair at eight o'clock, and the following music was performed by the motett choir, under the direction of the Rev. T. Helmore:—1, Hymn, "Jam lucis orto sidere," No. 4 in the *Hymnal*,

an ancient hymn for the hour of prime—2. Anthem, Tallis, "All people that on earth do dwell"—3. Motett, Palestrina, for five voice parts, "Cœnantibus illis"—4. Hymn, "Angulare fundamentum," No. 44 in the *Hymnal*, appropriate for the dedication of a church, and the anniversaries of the same—5. Anthem, Orlando Gibbons, "Why art thou so heavy, O my soul?" (Ps. xliii. 5, 6)—6. Hymn, "Jesu Salvator seculi," No. 30 in the *Hymnal*, used at night in the season after Easter—7. Anthem by the Rev. S. S. Greatheed, "O God, Thou art worthy to be praised:" this is an anthem which may be sung by any tolerably well-trained parish choir; it is a production of the current year, and has not till now been sung in public; it was conducted by the composer, and by the unanimous wish of the meeting was sung a second time.—8. "Nunc dimittis," to the third Gregorian tone, second ending—9. Anthem, from Orlando di Lasso, for five vocal parts, "O praise the Lord, all ye heathen," (Ps. cxvii.)—10. Hymn, "Rerum Deus tenax vigor," No. 7 in the *Hymnal*. All the hymns on this occasion were first sung through in unison, and afterwards in harmony. The unison singing was exceedingly effective, and a great number of persons present, owing to the judicious pitch at which these ancient melodies were set, were able to bear a part in the performance. The canticle was also sung through in the first instance in unison, and afterwards in harmony, and a great practical proof was given of the fitness of this kind of ecclesiastical music for general congregational use. At former meetings, the unison singing of the hymn melodies has been less successful than could be wished; but the plan adopted on this occasion, of singing through the whole hymn in congregational unison before attempting the harmonies, seemed to please all alike—both those who love best the melodies in their ancient simplicity, and those who prefer them in their harmonized forms. Indeed, the harmonized hymns themselves were evidently better understood by the audience after the plain melody had been sung over several times by the full force of the choir. A vote of thanks to the school committee was proposed and unanimously carried. Further subscriptions were collected and announced, towards the fund, begun at the preceding meeting, for purchasing more music for the use of the choir. At the close of the meeting Mr. Helmore announced that the choir would meet again for practice at the St. Barnabas School-room on September 7.

MISS EMMA STANDACH and SIGNOR BAZZINI's Concert, on 9th July, where some excellent violin playing by Signor Bazzini, and other instrumental music, was relieved by an air of Cagnoni, "Ah! se potessi," sung by Madame Clara Novello, who afterwards, with Madame Viardot, gave the Duet in *Semiramide*.

EALING.—Mrs. Wm. Sinclair gave a Concert at the Literary Institution Rooms, on 9th July, to a large circle of fashionable friends and pupils. In the programme Scottish Music occupied a very prominent place. She was assisted by Madame Clara Novello and other eminent artists.

HOSPITAL FOR CONSUMPTION.—A concert was given in aid of the funds of this charity, at the mansion of Mrs. Warner, in Grosvenor-place, on 15th July. The programme included the names of a large number of distinguished artists, vocal and instrumental. We may specify Curschman's charming trio, "Ti prego," rendered by Mesdames Clara Novello, F. Lablache, and Signor Gardoni—and a harp solo, by Mr. Boleyn Reeves—as especially effective.

MUSIC IN WALES.—A musical correspondent, on whose knowledge and judgment we can rely, has sent us some particulars respecting a recent performance of a Welsh oratorio at the village of Ffestiniog in Merionethshire, which give an interesting view of a much more advanced state of music among the rural population of that country than is generally supposed to exist. On the 22nd of

June an oratorio in the Welsh language entitle *The storm on Tiberius*, the music composed by the Rev. E. Stephan of Dwy gy fy lchi, the words adapted from St. Matthew, was sung in Penial Chapel belonging to the Congregational Dissenters, by several solo singers, and a choir of 120 voices, all amateurs of the neighbourhood; the proceeds being for the benefit of the schools in the parish. The performance was under the patronage of George Cassel, Esq., of Bluewyddel, the sole resident landed proprietor, and the proceedings were opened with a short service by the rector. The composer of the music acted as the conductor, besides taking the bass part in the solo concerted pieces. As there was neither band nor organ, the choruses were unsupported by any instrumental accompaniments; nevertheless, our informant describes the singers as surprisingly steady and correct, many of whom came from long distances not only for the occasion, but also for the preparatory rehearsals and practice. The execution of the solo parts as may be supposed was less satisfactory, but yet much better than could have been expected considering the limited opportunities of the performers. The piece itself (which with an English version is printed in the programme of the performance) is curious. It is a regular musical drama, carried on in the usual forms of airs, recitatives, duets, concerted movements, and chorusses; describing the embarkation of Our Saviour on the lake of Tiberias, the terrors of the storm, the miraculous preservation of the ship, and the joyful thanksgiving of the people saved. Of the Welsh poetry we cannot form a judgment—but passages of their translation by their naive simplicity remind us of the "mysteries" of the middle ages. The music, considered as the work of a young man who has never emerged from the obscurity of his native valley nor had the means of artistic tuition, shows a surprising degree of native talent improved by the study of the greatest of all masters, *Handel*. Equally surprising is the circumstance that a composition requiring from the singers no small proficiency in choral harmony, should have been creditably performed by so large a body—all inhabitants of this remote and secluded district. The Welsh have always been deemed a highly musical people, and certainly they have shown on this occasion how well they deserve this character.—*Abridged from the Daily News*.

ST. JOHN'S WOOD.—Mr. George Forbes has been giving some Concerts during the past season of a very superior order, in aid of the funds of certain charitable institutions of the neighbourhood. At the last concert he was assisted by Madame Clara Novello, Madame and Signor F. Lablache, Signor Gardoni, and also by Signors Bottesini, Piatti, and other distinguished instrumentalists. The excellence of the programme, so supported, gathered together a very full audience.

MUSICAL UNION, 1853.—The ninth season of this admirable institution, just terminated, has been most successful. The permanent engagement of Vieuxtemps was a prudent step on the part of Mr. Ella, which ensured his members a series of performances unprecedented for their excellence throughout the season. The following extract from Mr. Ella's record sets forth his labours, in the cause of Art, in a satisfactory manner:—"The severe illness of our best tenor player, Mr. Hill, in the early part of the season, induced the director to engage as substitute Henry Blagrove, whose playing elicited the special notice of Spohr, present at the last matinée."

NOVEL METHOD OF TEACHING MUSIC.—A Highland piper having a scholar to teach, disdained to crack his brains with the names of semibreves, minims, crotchets, and quavers. "Here, Donald," said he, "take your pipes, lad, and gi' us up a blast. So! very well blown indeed. But what is sound, Donald, without sense? You may blow for ever without making a tune of it, if I don't tell you how the queer things on the paper must help you,

You see that big fellow with a round open face (pointing a semibreve between the two lines of a bar) he moves slowly from that line to this, while you beat one with your foot and gi' a long blast—if now you put a leg to him, you make two of him, and he would move twice as fast: if you blacken his face, he will run four times faster than the fellow with the white face; but if, after blackening his face, you bend his knee, or tie his legs, he will hop eight times faster than the white-faced fellow I showed you at first. Now, when'er you blow your pipes, Donald, remember this—the tighter those fellows' legs are tied, the faster they will run, and the quicker they are sure to dance."

MUSIC A STIMULANT TO MENTAL EXERTION.—Alfieri, often before he wrote, prepared his mind by listening to music—"Almost all my tragedies were sketched in my mind either in the act of hearing music or a few hours after"—a circumstance which has been recorded of many others. Lord Bacon had music played in the room adjoining his study; Milton listened to his organ for his solemn inspirations, and music was even necessary to Warburton. The symphonies which awoke in the poet sublime emotions might have composed the inventive mind of the great critic in the visions of his theoretical mysteries. A celebrated French preacher, Bourdaloue, or Massillon, was once found playing on a violin, to screw his mind up to the pitch, preparatory to his sermon, which, within a short interval, he was to preach before the Court. Curran's favourite mode of meditation was with his violin in his hand; for hours together he would forget himself, running voluntaries over the strings, while his imagination, in collecting its tones, was opening all his faculties for the coming emergency at the bar.—*D'Israeli on the Literary Character.*

AMERICA.—One of the most flourishing and prosperous (Episcopal) parishes in the United States, is the "Advent" parish, Boston. The most approved services of Gibbons, Rogers, and King, are here adapted. The *choral service* is sung antiphonally; the choirs consisting of ten boys and five adults, are under the direction of the organist, Mr. H. S. Cutler. The matter of employing choir boys instead of females, as trebles, has heretofore met with considerable opposition in the United States; but the system is beginning to be favourably considered in many places. At present there are but four parishes in the country where boys are employed; namely, St. Mark's, in Philadelphia; Trinity and Dr. Muhlenberg's, in New York; and the Advent, in Boston.—*From a Correspondent.*

DURING THE LAST MONTH, Published by J. A. NOVELLO.

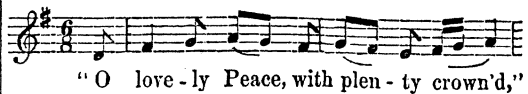
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